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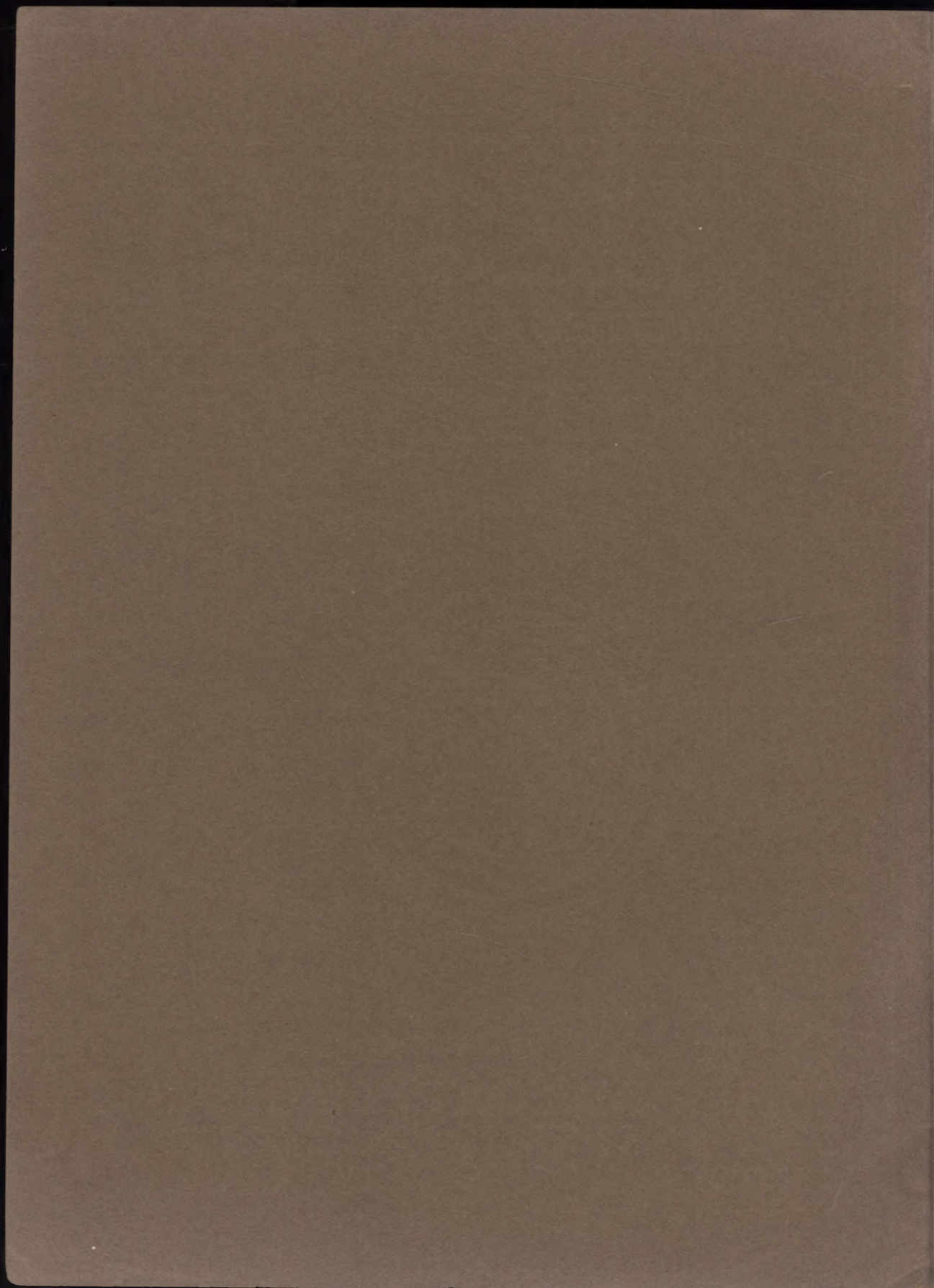
THE SCRIP

NOTES ON ART

OCTOBER 1906



MOFFAT, YARD & CO., PUBLISHERS
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THE SCRIP

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VOLUME II.

OCTOBER, 1906

NUMBER I

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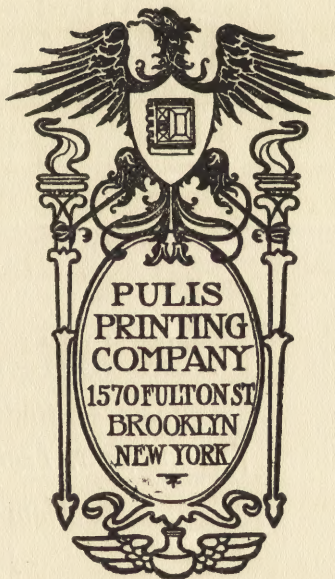


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THE SCRIP will be published at fifteen cents a number, or a dollar and a half a year. This price brings it within the reach of a public debarred from the costly foreign and domestic magazines of interest and authority, while its contents will be kept as nearly as possible on a level with these in selection if not in variety of subject. Its motto: "*Let nothing great pass unsaluted or unenjoyed,*" indicates its general aim. The first year begins with the number for October, 1905.

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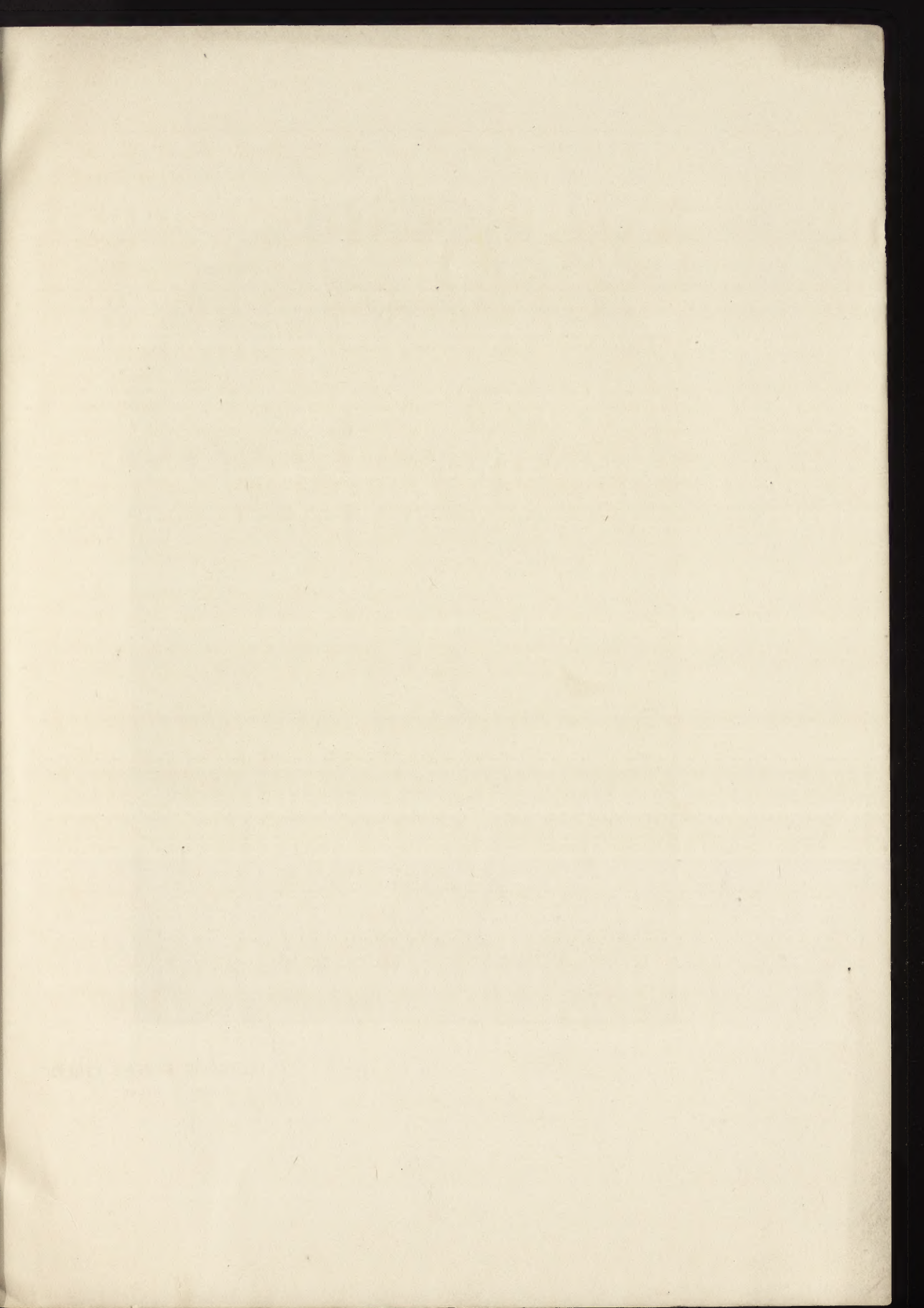
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HEAD OF STREET CHILD
By Thomas C. Farrer
(Pencil)

THE SCRIP

Conducted by ELISABETH LUTHER CARY

Vol. II.

October, 1906

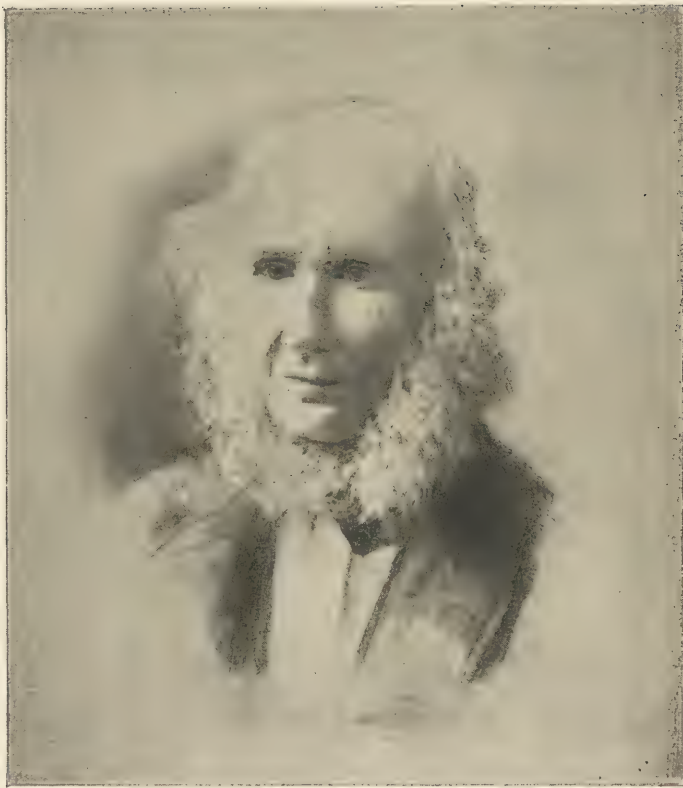
No. 1

Some American Pre-Raphaelites : A Reminiscence

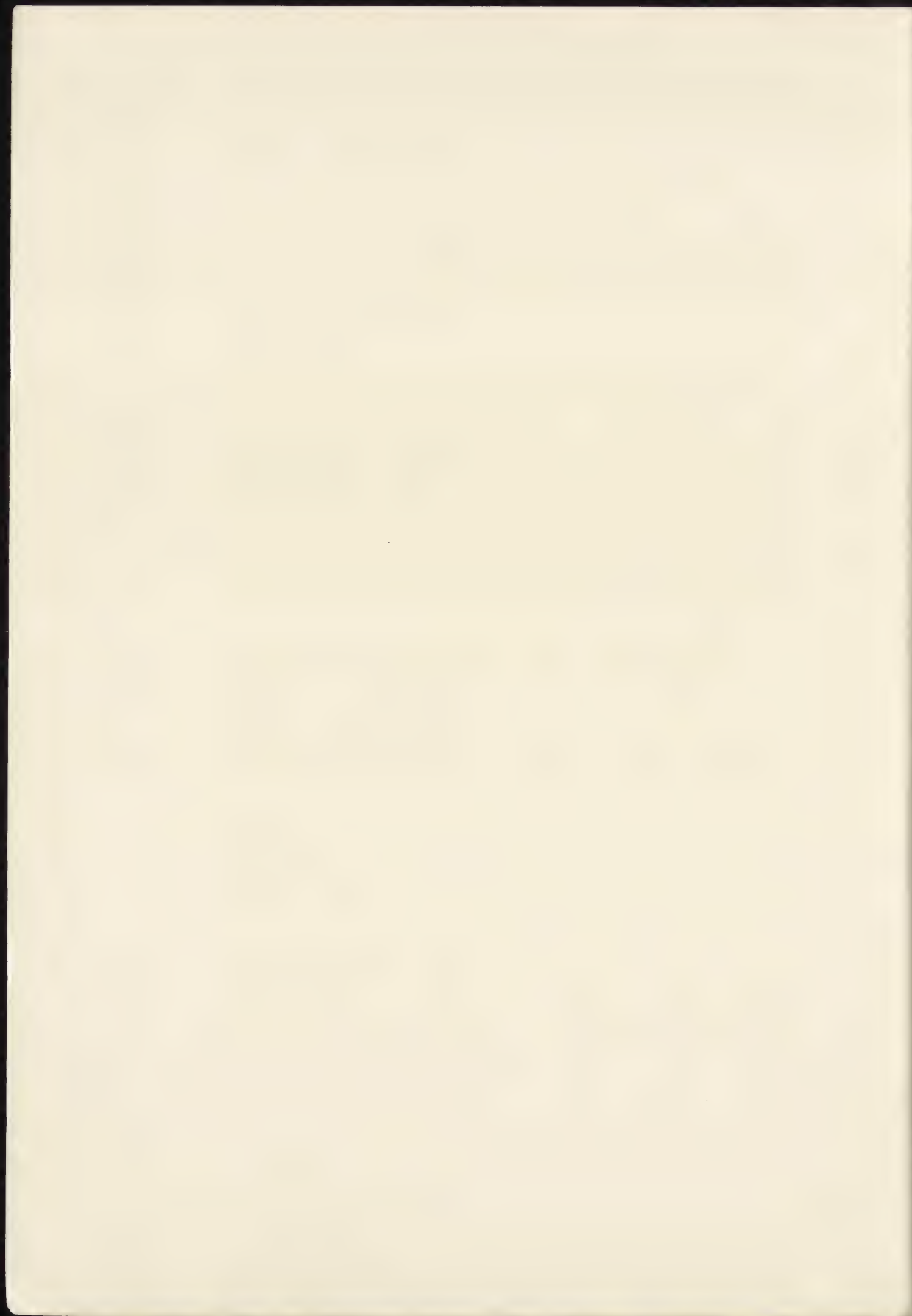
By Edward Cary

ABOUT half a century ago there was formed in New York and its neighborhood a little group of artists, architects, and persons interested in their work, with whom originated something as near a "school" as anything at that time known. Ardently devoted to the teachings of John Ruskin, applying them with much zeal in their criticism of the work of others, and practicing them in their own work according to their several temperaments and the choice each naturally made from those marvelously contradictory teachings, they took or were given the name of "Pre-Raphaelites," and they were closely enough in sympathy with the group of that name on the other side of the Atlantic to explain the designation. According to my recollection, the first of them to attract considerable attention, and certainly one of the most richly endowed with enthusiasm and with real artistic strength, was Thomas C. Farrer, a young Englishman who came to this country about 1857, fresh from the personal instruction of Ruskin, if I mistake not, and in any case charged

with the combative spirit of the "Oxford Graduate" then engaged in the earlier of his long series of fierce contests with the accepted artistic traditions of England. It was through personal acquaintance with him, and somewhat intimate friendship between our families, that I first became interested in the Pre-Raphaelite group. When in 1863 I became the editor of a local paper in Brooklyn, I engaged Mr. Farrer to write some of the comments on the exhibitions of the Brooklyn Art Association, which were events, at that time, of a good deal of social importance. He had a remarkably straightforward, simple and vigorous style in writing, along with undoubted competency in technical knowledge. He had a perfectly sincere conviction that nine-tenths of the pictures hung on the walls of the Association were pitiable rubbish, artificial in execution and deplorably defective in the rendering of beauty, and to this he added the very common error of assuming that the artists were morally as wrong as he would have been had he, with his own views, painted in that manner. Naturally as many of the active men in the Association were shareholders in my paper, and some of them directors, a very lively time was promptly developed. Happily for my peace of mind, Mr. Beecher, though he was not, I think, deeply concerned with the merits or demerits of the painters, chose to regard the matter as one involving the freedom of criticism, in which he had an obvious interest, and brought his influence to my side. It happened also that there was a little company of Ruskinians among the families that loaned paintings to the exhibitions of the Art Association, prominent among them that of Mr. Gordon L. Ford, whose walls were richly hung with the work of some of the Pre-Raphaelites. One of the Unitarian pastors of the town was fresh from the Harvard Divinity School and had drunk with



PORTRAIT OF JOHN W. HILL
By John H. Hill
(From the etching)



delight, if not deeply, of Ruskin under the influence of Professor Norton. So there was no lack of pens and tongues to take up the quarrel my zealous critic had started and for a while the interior of the modest journalistic tea-pot was tempestuous enough to satisfy the most adventurous young captain.

About the same time Mr. Clarence Cook was writing a series of more or less bellicose articles in *The New York Tribune* taking with much elaboration a very "advanced" position and calling down on his head and on the artists he favoured denunciation of no measured bitterness. To the excitement thus aroused the Pre-Raphaelites themselves joyously contributed by the publication of a monthly magazine, *The New Path*, having organized for that and kindred work "The Society for the Advancement of Truth in Art." Its contents were, for the most part, essays of considerable and inconsiderate length, on the principles of truth illustrated—affirmatively or negatively, chiefly the latter,—by comments on current pictures and on examples of New York architecture, mostly of a temper certain to attract attention and to stimulate thought. The writing was extremely well done and of a sort to be understood of the people. But I believe the periodical was not a publishing success and from one cause or another its energetic managers and contributors were fain to abandon it after a year or two.

So far as I recall, the active list of Pre-Raphaelite labourers, artistic or missionary, included less than a dozen. Farrer, H. R. Newman, C. H. Moore, John W. Hill, John H. Hill, Charles H. Moore, and among the architects, Russell Sturgis and P. B. Wight, are all the names that now recur to me, and of these I knew at all well only Farrer, the two Hills and Wight. I considered myself fortunate at a time when

money was scarce for such indulgence, in securing a certain number of the drawings, water colours, and a few oils of the painters mentioned. Farrer was always an intensely interesting character, of boundless energy and of unfailing aggressiveness cloaked by a misleading gentleness of speech and manner. His earliest work is illustrated by the two pencil drawings herewith reproduced. The little patch of anemones, drawn in the presence of the fairy growth, with the actual background of stem and leaf and grass, is an example of his rare power of vision and of drawing. It would be folly to say in praise of it what is said so often in blame of such work, that it is photographic, for the human eye could not disentangle, nor could the hand render absolutely, the complex of minute lines and forms such an area of living plants presents; but there is a wonderful approach to completeness. The reproduction is of a photograph now more than forty years old—the original drawing was ruined by an accident—and is of course imperfect, but it still suffices, I think, to show that the marvelous minuteness of execution is guided by the selective faculty of the artist, and the pale glory of the lovely flowers is not lost, nor is the rich beauty of the whole, elusive and perplexing as in nature it is, obscured by the abounding detail. The little head was made, if I remember rightly, in one morning's study with his class from a pale street child he had enlisted when instructor in drawing at Cooper Institute. Both in minuteness and in essential breadth it matches the woodland study; its delicacy, unfortunately, has been seriously lessened by the reproductive process. In Farrer's fidelity to what he saw there was nothing "painful." On the contrary it gave him the joy of strenuous and absorbed effort, crowned with a degree of triumph which, if it fell far short of his aim, was amply rewarding. He was the only one of the



PENCIL STUDY OF ANEMONES
By Thomas C. Farrer



Pre-Raphaelites in this country, whom I knew, who drew from the human form and face, and the rare examples of his work in this line indicate a gift that, had it been cultivated, might have carried him far. He had, moreover, both poetry and humour. The child's face shows the former. A swift study of Storm King in the Highland hills above West Point, in a wild whirl of sunset colour, an avowed caricature of Turner that actually deceived some of the elect among the Ruskinians, showed both. Farrer returned to England some time in the seventies, if I remember rightly, and worked there until his untimely death. During the later years, his mode of painting changed almost radically. His drawing remained as true and tender as ever, but his sense of colour developed in great richness and to its exercise the draughtsmanship of the early days was consciously subordinated. I do not know that he repudiated the principles he had so earnestly warred for, but the awkward and always grotesquely narrow name of Pre-Raphaelite fitted him less and less.

The two Hills, John W., the father, and John Henry, the son, were inseparably associated in their work and in their deep common devotion to like ideals and ideas. The father was brought to this country as a mere lad and taught by his father the art of wood-engraving. He was past forty when he came under the influence of Ruskin, but he threw himself into the service of Ruskinian principles with the utmost zest and a determination that never flagged as long as he lived. His absorbing thought was that painting was to be done in the presence of the subject, preferably in the open air, and he used to spend as much as ten hours a day on his landscape and flower studies. In the winter he drew with the same patient concentration fruit and birds. The son practised the same rigorous methods, but with less variety to his subjects.

He had in him something of the mystic and a good deal of the poet, and while he clung in theory to truthfulness of detail, his imagination was strong and warm and he was not averse from what *The New Path* would have denounced as the sin of arrangement, sacrificing some truths to bring out more vividly or with greater charm other and more important truths. It has been for years a source of constant interest to me to study in the works of these two devotees of realism the curious differences in their faithful rendering of the same class of subjects. Despite themselves they saw the lovely and enticing face of Nature with different eyes and found quite distinct charms of feature and expression revealed to their adoring gaze. The son devoted a good deal of study to etching, which the father also took up at times, but with less application. The two etchings reproduced in this number of THE SCRIP are fairly characteristic of the artists and the etched portrait of the father by the son has the further advantage of giving an exceedingly good notion of the singularly winning and gracious countenance of the old man, a countenance that reflected clearly one of the most beautiful natures it has ever been my fortune to know. I do not suppose that the work of these artists has had any strong influence on American art—I have, indeed, no knowledge sufficient to warrant an opinion on that point,—but I owe them a real debt for sustained enjoyment through many years and I am glad to make acknowledgment, such as it is, of that debt.

I recall with peculiar distinctness across two-score years the personality of the only other member of the Pre-Raphaelite group whom I knew at that time, P. B. Wight, the architect. When I first met him he had already built the exquisite home of the Academy of Design on Fourth Avenue and



STUDY OF BOAT, by John W. Hill
(From the etching)



Twenty-third Street and had undertaken the building of the Mercantile Library on Montague Street opposite Mr. Eidlitz's stately Academy of Music. He was an ardent believer in Ruskin, as he understood him then, and the *Seven Lamps* were persistently held up to the public by him as the most inspiring guides to the "truth." He was a man of wide information and a clear and vigorous writer and talker. I shall never cease to remember with pleasure the frequent intercourse with him during the time he was occupied on the Library. To me his passion for the use and adaptation of floral and plant forms in decoration had an especial charm. Many of my readers will recall the results he obtained in the carved ornamentation of the front of the old Academy of Design, results obtained by infinite patience and persistence, extending even to the training of the stone-cutters. I know of nothing in the same general line in modern New York so delightful.

The Print Department of the New York Public Library

By Frank Weitenkamp

THE strength of this collection of prints lies in its modern work, from the point of view that considers the first object of a print room to be the preservation of representative examples of engraving and other reproductive graphic arts. When the Avery collection of prints and art books passed into the possession of the library in 1901, that institution already possessed, through the Lenox, Duyckinck, Bancroft, Tilden,

Ford, Emmet and other collections, a very considerable number of prints, old and new, many rare, but nearly all primarily of documentary interest: portraits, views, historical prints, illustrating particularly the history of America. This side of the collection already has run beyond the limits of a print-room proper into the field of the general art work-shop, in which the aim is to answer, as far as possible, any question that can be answered pictorially, which implies the procuring and arranging of prints according to subject: costume, transportation, applied arts, etc. Some noteworthy groups in the present collection are the Arundel colour reproductions of paintings, and the South Sea Bubble prints donated by Mr. Alexander Maitland.

To return to the point of view of the student of prints as such. The main idea underlying the formation of the Avery collection, which, with about nineteen thousand pieces, forms the bulk of this array of modern work, was the illustration of the arts of etching and lithography in the nineteenth century, more particularly in France. The collector occasionally was led into by-paths; there are a set of selected impressions of Turner's "Liber Studiorum," about sixteen hundred plates by Chodowiecki, some portfolios of etchings by J. P. Norblin, the series of one hundred line engravings issued by the *Société Française de Gravure*, the photographs of paintings by D. G. Rossetti, the Lippmann reproductions of three hundred drawings by Rembrandt, nearly two hundred engravings after paintings by Gilbert Stuart, and so on. But the field covered was mainly and essentially that above indicated, and it was covered in the spirit of the general survey as well as in that of the special collector. That is to say, a large number of the lesser lights are represented each by a few characteristic works, sufficient to indicate style and ten-

dencies, while the more noted etchers can be studied each in a much larger number of works. For one who appreciates completeness there are here collections of the etched work of Jacque, Rajon, Bracquemond, Flameng, Buhot, Whistler, Haden, Jacquemart, Millet, Daubigny, Meryon, Chauvel, Cassatt, Israëls, Delâtre, LeRat, Martial, Veyrassat, Courty, Chaplin, Goeneutte, Guerard, Mauve, Bodmer, Zilcken and others, which, in not a few cases, it would be impossible to duplicate in any public collection, here or abroad. The reason for this is to be sought in a talent for collecting the right things at the right time, as well as in the fact that many of these artists by their friendly aid "assured practical or relative completeness of representation." Hence, too, the frequent occurrence of signed proofs and presentation copies. Much interesting, out-of-the-way information is penciled on the prints in this collection, both by the artists themselves and by Mr. George A. Lucas, of Paris, a connoisseur with much intimate information regarding French etchers, and Mr. Avery's friend for forty years. A further element of interest is added in the shape of portraits, biographical sketches, clippings, original drawings, reproductions and other material relating to the artists represented. Such "minor accessories" as Mr. Sturgis calls them, help to round out our mental picture of an artist's individuality with its bearing on the history and technique of the art.

One may trace the development of an etcher such as Whistler to complete mastery of expression in line, and his influence over American and other artists, even over such as subsequently emancipated themselves from more or less rigid adherence to his manner. The magisterial style of Sir Seymour Haden is accented in a set of his etchings which Bourcard pronounces the most complete extant. The etchings of

Meryon are here, a weird, powerful embodiment of the spirit of old Paris, and one who desires definite architectural statements mainly, may find the plates of Rochebrune, Brunet-Desbaines and Queyroy. The lover of reproductive etchings may revel in the productions of Waltner, Unger, Chauvel. Jacquemart's wonderfully delicate translations of beautiful glass-ware, metal work and bookbindings obviously may serve more than one purpose. Diversity of method in portraiture can be studied in the etchings of Rajon, Desboutin, Legros, Gaillard, Lefort, Johnson, as in the lithographs of Grevedon, Kriehuber, Maurou, Rothenstein. Opportunities for study and comparison are manifold. The workmanlike, sure touch of a Lalanne, the versatility and mastery of medium of a Bracquemond, the experiments of a Buhot with tools and media or of a Guerard in colour-printing, the expression of a professional printer such as Delâtre when he assumes the rôle of etcher, all this is of value not only to the collector or amateur, or to those interested in the technique of the art, but likewise to the student of the general subject of adaptation of expression to the medium, and the pliability of the latter, the inter-relation and mutual influence between thought and style.

So, too, in the lithographs we pass through the different phases and aspects of the art imposed by varying personalities. There are the silvery delicacy of the earlier productions (the "incunabula" of the art), the French work of the thirties and after, with its rich gamut of tones lying between these light grays and the deep, velvety black which the stone can yield,—expressed, for example, by Raffet, Isabey, and Gavarni—the vapory, yet virile fancies of Fantin-Latour (represented here by a probably unique collection), and the quite modern work which strikes more individual notes.

There are the pencil-like paleness of Whistler (whose style is echoed, as is that of his etchings, by others), the big stroke of Sargent, the harmony and sonority of Pennell, the virtuosity of Menzel with brush and scraper. There are, too, the German efforts at expression in colour, not appreciated as generally as they should be, because many cannot yet divorce these things in their mind's eye from the chromos of old. Different, daring chromatic effects are those affected by Lunois. The clever, irresponsible Willette and the mystical Redon are further examples of this modern, strongly individualized, expression in lithography. To them may be added the vague, indefinite designs of W. Bauer (suggesting Monticelli, perhaps), the purely realistic portraits, definite in line, of Veth or Molkenboer, or the symbolical devices of certain other Dutchmen, to illustrate contemporary extremes in the land of dikes.

The Avery collection admirably illustrates the advantage of systematic effort in one direction. That the astute collector also went into certain by-paths, as already indicated, has simply resulted in so much added interest beside the main object of the collection. For example, there are the little group of wood engravings by Baude, Lepère and Prunaire, and the bookplates by Sherborn and by our own E. D. French. To the latter must again be added the material by J. W. Spencely and others, not in the Avery collection.

For the Avery collection has in various ways served as a nucleus or a stimulus. In the case of American work it includes a number of etchings (beside those of Whistler and Mary Cassatt), lithographs, line engravings and wood-engravings. Systematic effort on the part of the library authorities, aided by the gift of Frederick Keppel and the co-operation of a number of artists, has extended this group into a noteworthy representation of American work.

The result of the activity of line engravers such as Durand, Smillie, Burt, Jones and others is to be seen here in unique stages of completeness. Of the painter etchers, whose number increased under the impetus of the New York Etching Club, and whose ranks are recently again filling up, greater and minor representatives have their places here, as also in the case with the group, all too small, of painter-lithographers, among whom are J. Foxcroft Cole, Wm. Morris Hunt, J. Alden Weir, J. S. Sargent. The wood engravers make an especially brave showing. Among the older men, notably Dr. Anderson, woodcuts by whom, to the number of eight thousand proofs, came to the Library in scrap-books with the Duyckinck collection, and W. J. Linton, who fought valiantly for the white line. Of the new school, there is Juengling, with over four hundred proofs (given by W. Miller), finished, others working proofs of such details as the head of a soldier in Hovenden's *John Brown going to Execution*, repeated half-a-dozen times or more, and giving an excellent idea of methods of working. There are a hundred or more of Cole's reproductions of old masters, a series of Wolf's renderings of modern paintings, a large collection of Elbridge Kingsley's engravings direct from nature, and examples of the work of Kruell, Frank French, Heinemann, Tietze, Peckwell, Del'Orme and others who were more or less prominent in the new movement. The Century Company, Scribner's, and Mr. Thomas D. Sugden have greatly helped to make this collection of wood-engravings what it is. Thus, our own land holds a worthy place in this review of nineteenth century art.

Reference has been made to groups dealing with other periods, country or media. A particularly noteworthy one is found in the collection of over seventeen hundred Japanese colour-prints, originally formed by Captain Brinkley, and

presented to the library by Charles Stewart Smith. A number of these chromo-xylographs are almost continuously on exhibition; and have proved of much interest and value to students. They are supplemented by the books of sketches (Hokusai's "Mangwa", etc.), which came from the old Astor Library.

To the separate prints must be added those in books, many of them already brought out by proper indexing. There are general bound collections of etchings and lithographs, series of fac-similes of old engravings, such as the five volumes edited by the late Lippmann, collected works of individual artists, voluminous and costly sets of reproductions of drawings by old masters (of evident usefulness to the art student); furthermore, monographs on different branches of the reproductive art as well as on individual artists,—all material indispensable in such a department of the library, and in the present case covering fields and periods not yet represented in the collection of separate prints. These lacunæ, it is to be hoped, will be filled with the thoroughness for which Mr. Avery set an example. Much has been done by donors such as Messrs. Samuel P. Avery (the son), John Durand, Mrs. Henry Draper, J. D. Smillie, Charles Sedelmeyer, W. F. Havemeyer, and many others, but very much remains to be done.

The technical interests of the prints is supplemented by a collection of implements. There are etching tools, wood engraver's tools, etched plates, engraved steel plates, original wood blocks engraved by Alexander Anderson and others, sets of blocks and impressions showing the progress from the untouched box-wood to the electro of the finished engraving, half-tone plates before and after the touching up by hand, series of patterns showing the application of overlays in

printing, sets of progressive proofs illustrating colour-printing in lithography and the three-colour processes, wood engravers' working proofs, and a set of wood blocks (planks) for a Japanese colour print.

In a review such as the present, the boldest summary must suffice to give some general idea of the extent of the resources described. A part of these resources is listed in the *Hand-book* of the Avery collection, and certain special groups, formerly exhibited at the Grolier Club are fully described in that association's catalogues of its exhibitions of Durand's engravings, Meryon's etchings, work by women engravers, and its exhibition to celebrate the centenary of lithography. Much of the material is checked in printed catalogues and dictionaries of engravers; for the rest, there is the card catalogue.

Early Italian Pictures in the New York Historical Society

AN ARRANGEMENT BY SCHOOLS, WITH CRITICAL ATTRIBUTIONS
OF THE MORE IMPORTANT EXAMPLES

By William Rankin

(Note: Numbers are from the catalogue of 1893. Important pictures are in italics.)

I. MEDIAEVAL SCHOOLS AND MEDIAEVAL SURVIVAL (Pre-Giottesque in style but not necessarily in period.) One valuable example (*No. 177, XIII Century Italian*). Also Nos. 183, 191, 176 ("Byzantine").

II. SIENNESE PICTURES: *No. 189, School of Duccio*. (Valuable.) Nos. 187, 188, late XIV Century.

III. GIOTTESQUE SCHOOL: Three significant examples. Nos. 181, 182, *Bernardo of Florence* (or imitation of him); No. 196, *Giovanni da Milano?*; No. 178, *Florentine Middle of XIV Century*. Also No. 186 (atelier or imitation of Giovanni da Milano). Nos. 179, 185, 190, unnumbered insignificant contemporary copy of Taddeo Gaddi's *Virgin and Child at Berlin* (between Nos. 189 and 213 and below No. 199). No. 185 is perhaps Siennese.

IV. UMBRIAN: No. 184, *School of Foligno?* No. 200 (Weakest Peruginesque and insignificant.)

V. FLORENTINE XV CENTURY: No. 180, *About 1450, near to style of Domenico Veneziano, but not by that master.* (Berenson's Piero degli Franceschi.) Nos. 195, 193 (dated 1428), 506, (free paraphrase of an atelier of Filippino picture in the Corsini Gallery at Florence), are unimportant. Beyond the early period are No. 213, *Fr. Zucarro* and No. 226, *the younger Allori* (See Bode, *Zeitschrift für Bildende Kunst*, 1895.

VI. NORTH ITALIAN AND VENETIAN: No. 220, *Bramantino*, important early work; No. 197, *Macrino d'Alba* (last four letters of the signature intact). Repainted, but good example. No. 203 (over a door); No. 508, *Francesco Napolitano* (reproduced in the *Rassegna d'Arte*) are historically interesting. No. 549, *Mazzolino* (poor example) is for once a correct attribution. No. 205 (*repainted*) *Paris Bordone* (Berenson) and No. 206 (Pietro Vecchia class) are the only Venetian examples. No. 192 is a curious but insignificant Paduan *pasticcio*.

Several examples of later and eclectic schools of Italy are genuine but in no case important. I am not competent to

criticise them. I may add that Bode's articles (in the *Zeitschrift für Bildende Kunst*, 1895) on American galleries discuss the Flemish and Dutch pictures exhaustively. The French pictures of the XVIII Century have not yet been critically catalogued. They include several masterpieces. As to the Velasquez, No. 385, the Infanta Margarita, Mr. Berenson accepts it as genuine, while Bode calls it a Del Mazo. I do not think it by Velasquez. The fine landscape attributed to Velasquez, No. 384, will be, I hope, published for us in the *Burlington Magazine*. Dr. F. J. Mather, Jr., has informed me as to the painter, whose name I shall leave to him to publish. Dr. Bode accepts as a Rubens the fine portrait of a Knight of Malta, No. 336. In Dr. Bode's list of the Dutch and Flemish pictures I notice one slip of the pen. He cites No. 350 (a picture of no quality and not in Teniers, style) as a Teniers, when he evidently meant to write No. 356.

Neither Dr. Bode, nor Mr. Berenson in his articles in the *Gazette des Beaux Arts* (1896) has given quite an adequate list of the early Italian pictures in the Bryan collection. The very brief but careful classification which I have offered to the readers of THE SCRIP may be of use to the Historical Society for the preparation of a critical catalogue. I am indebted to the *Rassegna d'Arte* for one attribution, that of the Francesco Napolitano, and to Mr. Loeser for a confirmation of Dr. Bode's ascription to Bramantino to the Crucifixion catalogued as a Mantegna. For the other attributions (where new) I can give no authority, but in most cases the test of them is easy.

Artists on Criticism

Translated by Mary Gould Luther

Yes, indeed, there are, among us journalists, persons who are considered instructed because they daily dare to print what they do not know, persons who trade it is to talk of things about which they understand nothing; but since they adduce their follies with great impudence it happens to them as it happens to all liars who often advance the same untruths: they believe in them at last themselves, and the public believes in them also. And since the artists have not the time to take up all this nonsense, all this gossip, all the errors, all the stupid little talk, the public swallows down all the stuff and considers it pure truth. They are, you know, great men, colossal connoisseurs who have constituted themselves the patrons and eulogists of certain artists. There are, among them, some very rich people who have built for themselves very beautiful homes with the money which they have extorted from the poor devils of artists. ETEX.

Three things constitute the power of the critic in the subjects about which he knows nothing: first, the ignorance of the reader; second, the flattery of style and of witty expression; third, the strange respect which all men have for the printed letter.

The painters are right stupid fellows because they ask the opinion of other people, and these others are really very charitable in that they rack their brains in order to find an opinion. WIERTZ.

If I wished to edit all the nonsense by art critics and archaeologists which in the thorny course of my life it has fallen to my lot to read, I should be obliged to write a special book about it, which then, it is to be hoped no one would read. FEUERBACH.

The work of I. Pulis Lathrop, for many years known as an admirable painter of still-life, this summer has taken a new direction and is concerned with problems of light and atmosphere in the outdoor world. A group of canvasses recording phases of morning and evening and the more poetic aspects of the lovely rolling landscape in which the city of Albany is set, show a really astonishing power to render the vitality and movement of the air and are also subtle in colour harmony. No doubt the long drill of the artist in still-life painting is responsible for the fact that in appreciation of elusive effects the sense of form and structure is not lost but gives to the result a satisfying firmness of execution.

The annual report of the Chicago Art Institute gives the following interesting information as to the proportion of men to women among the art students of the Institute. "There has been," it says, "a remarkable change in the proportion of the sexes in the schools, especially in the academic department. Fifteen years ago there were seven times as many women as men studying drawing and painting. Five years ago there were five times as many. During the last year there have been only twice as many. Taking the whole school together—day, evening and Saturday—the male students are in a decided majority. This change is probably due, in part at least, to the development of modern illustration, which offers a wider field for the artist. The tendency of the school is toward practical ends, and the most direct preparation is made for the practice of portraiture, sculpture, illustration, architecture, designing and teaching."

The Galleries

TWO BERLIN EXHIBITIONS

IF one with judgment above the partisan hues and cries of the day had set out to demonstrate the relative merits and demerits of the old and the new school of German art, it could not have been done more effectively than by the exhibitions of the *Deutsche Kunstgenossenschaft* and the *Secession* during the past season in Berlin. Here the extremes were represented; you could go from the large building in Moabit to the smaller on the Kurfuerstendamm and compare, and draw your conclusions. It was not as easy as it might seem. Prof. Paul Meyerheim found it necessary before the opening of the large exhibition to warn the public not too hastily to judge and condemn, while Max Liebermann said in his address at the opening of the *Secession*. "The language of form must be learned like a foreign idiom." The truth of these words became apparent only after the opening days of both exhibitions were long over. For as the larger and more representative show at every visit disclosed some features that had escaped notice at first and that compelled appreciation, so the latter at every visit presented anew the difficulty of reconciling what it offered with what we are accustomed to accept and to admire as art.

It is true, that the retrospective part of the large exhibition, arranged in honour of the fiftieth anniversary of the *Kunstgenossenschaft*, presented works of the men then young, and thus included some of the best accomplishment of German artists within the last fifty years; Boecklin excepted, whose canvasses were altogether unworthy and unrepresentative. But it is equally true that the *Secession* flaunted names

which had become somewhat awe-inspiring within the later years, names that challenged attention and in a measure were calculated to predispose toward appreciation. Yet even the comparatively weak work seen outside of the retrospective exhibit in Moabit, was superior in some respects to the striking canvasses of the young men at the *Secession*. There was serious, conscientious work, though rarely original or new. Here were originality and novelty, but a total disregard of æsthetic values. There was strength, but a strength mastered and tempered by technique and tact. Here was an undeniably virile touch, but one crude and brutal.

The result was interesting. Those who came to scoff at the "old-timers" in the large exhibition, remained for a second thought, and returned to appreciate and to admire. Those who expected delight from the new art at the *Secession*, were at first struck with amazement at its audacity, then were unpleasantly puzzled, and, when they returned, left disgusted. In the large exhibition even the conventional canvases of von Werner, as usual occupying the hall of honour; *Moltke as Nonogenarian receiving Congratulations* and *Emperor William II. Opening the Diet*, and the portrait of von Werner himself by Koner, though by no means flawless, were respectable pieces of work, not at all devoid of artistic merit; and the retrospective exhibit contained some exquisite Menzels, Lenbachs and Leibls, and some delightful pictures by Mack-art and Max. At the *Secession*, however, you were forever wandering about in quest of beauty.

The contemporary work of the *Kunstgenossenschaft* displayed commendable features. Of the figure-painting O. Marcus' *Miss Allan* was charming. The pose showed a fine feeling for harmony of line, yet was true. The figure of the dancer, standing out from a monochrome background like a

Tanagra statuette, was full of musical motion, and the flesh-tints in the glare of the footlights were superbly handled. Barloesius' *Respice finem* was a thoughtful and dignified canvas. Knight and Monk conveyed their reflective mood to the spectator. The landscapes were for the most part disappointing. The colours were pasty; there was little or no suggestion of life and motion either in cloud or water. The subjects, too, were hackneyed and made one feel the need of German landscape painters first to unlearn what the landscapes of their masters looked like, and next to get first-hand impressions of some corners of nature as yet unconventionalized and unpainted. In some, as the *Early Spring* of W. Feldmann, a certain symmetry of construction betokened the influence of Boecklin. W. Hamacher exhibited a good harbourmoonlight.

The plastic art was hardly fairly represented. Eberlein's ambitious effort, *Michel Angelo, losing sight, feels the torso of the antique Hercules*, was melodramatic, and the allegory in his group representing Schiller writing his poem *The Artists*, somehow failed to convey its meaning. But there were some good small specimens of modern German sculpture, like the *Head of a Faun* by Wenck and the *Ski-Runner* by Arnheim, the latter full of dash and grace. The exhibition of the graphic arts bore evidences of excellent craftsmanship and a wholesome assimilation of foreign influences. Abeking's cartoons were inspired by Beardsley. Fidus (Hugo Hoeppner) had *Sun-Wanderers* with the transcendental pose and look easily recognized as his manner. Franz Stassen's series of illustrations for Dante combined the decorative and poetic elements. Kaethe Muenzer had some clever girl-types. The industrial art exhibit contained furniture, wall-papers, ceramics, and bronzes, showing the great

strides made by Germany in the art of designing and decoration within recent years. Here the influence of the Morris school was unmistakable.

The *Secession* failed to convince the observer that it represented the serious work of serious artists. Its general impression was the insolent bravado of gifted dilettantism. There was nudity in plenty; nudity with no idea back of it, simply labelled as life-study, and nudity with an idea, which, however, failed to substantiate either as poetic or as technical problem, as in Kurt Tuch's *Evening*. There were transcriptions of the commonplace, and some were made the occasion of experiments in light, as Bayer's cow and boy wading a brook, the dirty face of the ugly youngster squinting at the spectator in the glare of noon. The creative instinct of these artists seems to be inspired either by the avoirdupois of flesh or to feed on dregs. Their cry for "truth" has terminated in demonstrations of the "beauty of ugliness," a paradox stubbornly crammed down the throats of the young and the unwary. There were but few exceptions. One was Liebermann's canvas: *Leo XIII. blessing Foreign Pilgrims in the Sistine Chapel*. His figure borne aloft amid a mass of cardinal robes, so as to seem floating above the heads of the crowding and cheering multitude, was an imposing embodiment of the Papal idea and a salient piece of work, full of movement and life, even to the multi-coloured flags that fluttered as if carried away with the enthusiasm of the moment. Beside this picture by Liebermann there were Hans Baluschek's *Vagabond* on a park bench, discreetly coloured and full of sentiment, a *Wounded Amazon* and a *Christ in the Tomb* by Franz Stuck, the latter especially noble and solemn in line and tone, and a *Sower* by Hans Thoma, which, however, was hardly representative.

The portrait-painters had the best representation. There were some admirable Liebermanns, Hugo von Habermann had a fine female portrait, W. Truebner a charming child study; but none of these left behind such a haunting sense of vitality as Max Slevogt's *General von S.* The landscapes were as disappointing as those of the large exhibition, and for the same reason. They were conventional in composition and devoid of motion and atmosphere. Works like Walter Leistikow's *Island of Love* and Hans Thoma's *Schloss Lauffenburg* were no exception. The only suggestion of spontaneous nature-feeling was in the works of the Worpswede school. In landscape painting any of our American moderns are superior to the Germans and there was not even an approach to the subtle atmospheric effects of Leon Dabo. The sculpture was not particularly impressive. Klinger's *Bather* and Friedrich's *Galley Slaves*, both in bronze, were strong in composition and the latter was full of feeling. Among the etchings was some capital work by Kaethe Kollwitz, who attracted much attention at the exhibition of German art in London this season, and there were very clever drawings by Lichtenberger.

The foreign members of the *Secession* had sent a great number of works, among them a Rodin bronze, a Rombaux—*Satan's Daughters*—distinctly Rodinesque in treatment, some interesting specimens of the neo-Impressionism of Signac, and a whole room full of figure pieces and portraits by the Belgian Evenepoel, which showed serious, painstaking work, not lacking in poetry despite its realism.

A. VON ENDE.

THE NEW WHISTLER AT THE METROPOLITAN
MUSEUM

The little figure by Whistler recently acquired by the Metropolitan Museum of Art is a charming example of that artist's ability to win from water-colour richness and subtlety of tone. The background is a dark gray or a "light black," and the grays in the gown and hat with the touch of pale vermillion in the latter and the pink of the flesh-tones make a bewitching harmony enlivened by the crisp accents of what apparently is the brown paper allowed to show here and there. The butterfly is in black on gray about a third of the way up the picture at the right. The angular young form filling the tightly fitting bodice, the spring of the foot advancing, and the type of the face with its red cheeks and the hair arranged low on the forehead, combine to convey a more than slight suggestion of the *Arrangement in Black and White No. 1* shown at the Comparative Exhibition in New York in 1904. It is not a sketch but a fully developed and characteristic little picture and the Museum is fortunate to have obtained it. Its arrangement, with the *Nocturne* by the same hand, on a screen of silvery grasscloth is admirable. In the same room is exhibited an Attic funerary stele of the fourth century, grave and beautiful in conception and serene and restrained in execution.

This room, which is at the northeast corner of the hall of statuary, has been set apart for the display of new acquisitions, a plan obviously convenient for the public and advantageous to the pictures and other objects which can be seen surrounded by sufficient space and appropriately placed.

Arts and Crafts Department

Edited by Annie M. Jones

DESIGN IN HANDICRAFT

The Arts and Crafts movement has reached a stage in its development when one begins to wonder what its future may be and to look for a controlling force to give it meaning and permanence.

Some fifty odd years ago, when William Morris first began his work for the Arts and Crafts movement in England, some one asked him why the work was being done. He replied: "To please the worker"—which means that the success of handicraft depends primarily upon its effect on the producer, or craftsman; upon whether or no it is to him a means of self-expression; whether or no he can do the work to please himself and because he loves it, working joyously and spontaneously from his own incentives, exercising his creative ability in his chosen medium. Then would doubts be set aside, for the establishment of the just relation of the worker to his work would enact to his development as an individual and there could be no question of unsatisfying results.

It is true that in looking about there seems little work done which carries conviction with it, or which in any way, however humble, contributes to the highest art of all, the continuous art of living well. It is only by contributing to this highest art that the producer may grow through his work, and by his ability to express himself relate himself more completely to the larger social life. Handicraft through its power to stimulate and arouse the creative ability of the worker be-

comes a factor in social progress. It is because art has become divorced from the realities of life that it has lost its influence and has come to have a life apart from larger issues. Handicraft must embody a purpose and a use. What is decorative art if not the craftsman's appreciation of beauty applied to serviceable objects? It is only alive when associated with that which is vital and necessary to the growth of life. Coming as a spontaneous expression, as a direct and simple impulse, art logically takes a decorative or applied form. Primitive man makes his spade or fish-spear from the necessity of physical preservation, from the joy of living he applies to it his feeling for beauty, and through this impulse comes the origin of design.

So it is to design that one must look to give permanence and meaning to the growth of handicraft. It is its motor force. It gives the work direction and endurance. The craftsman to be wholly satisfied with his work, must be able to express in it not alone his physical and mental, but pre-eminently his emotional life. It is only through the growth of the emotional life in the expression of beauty that art becomes vital. No amount of manual training can completely develop the individual. The usual excuse for this training, in reality, mechanical training, is that the mental must be balanced by the manual. If the mentality is strong enough it can control fully the manual. A little skill is a dangerous thing. Handicraft cannot be merely an exhibition of manual dexterity. Its perfect type comes with the harmony of heart, mind and hand, and is the union of the art of design with the art of production. There are thousands of skilled workmen making objects which should be of worth and value but which have neither, because their origin finds its source in commercial enterprise. These might be beautiful did they not lack

the one spark of quickening life which comes from the impulse for self-expression, and from the love of the work.

What then is the type of design best adapted to call forth the creative impulse of the designer? It must be that which will give the work endurance as well as interest. It must be both a beautiful and an individual expression; in reality the craftsman's interpretation of nature balanced by decorative law, embodying both the static and dynamic forces, the principles of stability and change. Through the study of nature and decorative law the worker may express himself with both beauty and originality. By nature is meant any demonstration of universal life either in developed or elemental forms. These by their infinite variety influence the workman to select that which appeals to him as an individual; then as a product of his own surroundings and era, with possible racial and traditional modifications, the result cannot fail to interest and attract. Much confusion has come from the use of the terms "nature study" and "natural school of design." What is commonly meant by these is the use of natural forms in a literal and imitative way, absolutely uncontrolled by any principle of artistic expression. From the proper use of nature is gained that which is at the base of all design, the knowledge of the significance of form. From the study of decorative law is learned that there are certain phases of nature not essential to the purposes of a designer, and by the elimination of these relatively unimportant features decorative ends are served. Decorative art is pre-eminently the art of knowing what to leave out. All artistic expression interprets the spirit of life, and needs only that part of form most characteristic of the subject to do so. The effect of simplicity in design is caused by the leaving out of unessential details. Therefore whether the type of the decorative motif

be either abstract or representative, each phase it embodies characterizes the prototype in its corresponding stage of development, whether structural or ornamental. Artistic law is not alone responsible for decorative simplicity, for the medium used in the execution of a design tends to eliminate detail. The plan is usually modified because of the requirements of the materials used. Many craftsmen overestimate the influence of executive mediums, and are misled into thinking that the material in which they work will teach them enough of design. This is practice without theory. The theory of design teaches how to overcome limitations which practice only acknowledges. Without a knowledge of design the craftsman is apt to overload his work with ornament rendering it inartistic and unserviceable. If in a piece of handicraft the parts are harmoniously related to the whole, if it is well planned or designed, little ornament is necessary, and what there is must be an integral part of the whole. Ornamentation does not mean design. It is usually added to cover up defects in structure. The absurdly misapplied motifs of the classic schools of design are an instance of this. Being meaningless imitations, they can hold no structural relation to the objects they are supposed to ornament. The ornamental motifs of these styles were developed from the needs of former civilisations, the designer cannot recreate the spirit which was their incentive, though he can emulate it. Style is developed through the expression of individuality and is called into being by a sincere desire for self-expression and a genuine love of beauty. Sincerity of expression must be the keynote of modern handicraft. The new order changes and that which takes its place must be a genuine growth, if it is to endure. It will be the expression of the individual, who as the outcome of these changes has been given in the widening of life greater opportunities.

AMY MALI HICKS.

Book Reviews

(THE ART OF THE THEATRE: Together with an Introduction by Edward Gordon Craig and a Preface by R. Graham Robertson. T. N. Foulès; Edinburgh and London, 1905.)

This handsome little book is an illustrated plea for a radical reform of the theatre. The word reform used in this connection frequently has been applied only to the moral or to the intellectual side of the problem, and the public has shown a reasonable interest in the problem play and such social satires as those of Mr. Barrie and Mr. Shaw in which abound both preaching and wit. Mr. Craig and Mr. Robertson are for something still more drastic, however. They conceive the theatre as a place in which to make art according to purely artistic methods, and as innocent of usefulness in its result as a Whistler nocturne.

In Mr. Craig's paper the Play-goer and the Stage Director discuss the situation. The Stage Director explains that to attain unity, which is the first essential of art, the entire task of interpreting the spirit of a play should be in the hands of a manager. The designing of the scenes, the lighting, the costumes and even the movements of the players should be in accordance with one preconceived idea of a harmonious whole. The manager's part is to weave certain colours which seem to him appropriate to the spirit of the play, certain suitable objects, and the necessary personages into a pattern, the design of which shall in itself be a work of art. The ideal and autocratic stage manager having gone so far as this naturally goes farther and finally provides not merely the interpreta-

tion of an idea, but the idea itself. Mr. Craig contends that the playwright is not necessary to the art of the theatre and that only when he has practised and studied the crafts of acting, scene-painting, costume, lighting, and dance can he do anything in the direction of genuine reform. The time will come when there will be no play in the present sense of the word; nothing that is, which can be read or heard with satisfaction apart from the right use of actors and scenery. The plays of literature—*Hamlet* is the instance taken—are too complete in their form to be the right material for the stage and can only lose instead of gain by representation. In the plays that are suited to representation, colour and movement and sound have each a part to play in the actual interpretation without which the meaning would be incomplete. The first dramatist as Mr. Craig conceives him, "knew that when he and his fellows appeared in front of them the audience would be more eager to *see* what he would *do* than to *hear* what he might *say*." The audiences have not changed, but the modern dramatist does not recognize their desires.

It might, perhaps, be argued that the very modern spectacular plays are an effort in precisely the line of appealing primarily to the eye and also to the taste of the people without the ideal result desired by the artist. The question seems logically to resolve itself—like all other questions of art—into degrees of efficiency. The great artist is one who can unite to an artistic idea an equally artistic execution, and it is certainly in the interest of the theatre that all who feel themselves equal to the expression of artistic ideas in the complicated *métier* of the stage should make the attempt and receive the support of the lovers of art.

The designs offered by Mr. Craig for individual scenes are extremely interesting, but he, of course, would be the first to

recognize that they give in black and white reproduction very little idea of the accomplished fact. The power of words to paint pictures is shown in Mr. Robertson's descriptions of the performances of Handel's *Acis and Galatea* and Purcell's *Masque of Love* at the Great Queen's Street Theater three or four years ago, which portray much more vividly than the illustrations Mr. Craig's pictorial conceptions.

He writes of the *Acis and Galatea*: "And so, through the setting forth of the story, song, action, and dance went hand in hand, none claiming the mastery, among a setting ever appropriate and suggestive; whether in the first great hit of Polyphemus when, in a dim wood of dark overhanging shade, one single fold of a vast purple mantle, sweeping down from the darkness, trailed heavily upon the ground; or when the monster himself became visible, a huge, brooding form upon a throne of heaped shadows, a haunting shape, never clearly seen, yet difficult to forget; or in the beautiful moment towards the close when at the transformation of Acis into a Fountain, the flow of a running stream was so quaintly echoed in the bending, swaying forms, floating scarves, and waving arms of the chorus, that music and singers alike seemed to melt together and ripple in a silver flood round the feet of the new-born Water God."

A prize contest open to all artists is announced by the *Woman's Home Companion*. Five prizes are offered for the best covers, the first, \$1,500; the second, \$1,000; the third, \$500, and the fourth and fifth, \$250 each. The designs must be received by January 15, 1907. Full particulars concerning the rules of the contest are given in the September issue of the magazine.

ART BOOKS OF THE MONTH.

DRAWINGS OF LEONARDO DA VINCI. Folio. New York. Imported by Charles Scribner's Sons.....\$2.50 net.

CRAIG, EDWARD GORDON: The Art of the Theatre. T. N. Foulis. Edinburgh and London.

REI-SAN: Notes sur L'Art Japonais. Volume II.
Brentano's\$0.75, postpaid

BOND, FRANCIS: Gothic Architecture in England.
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PAPERS ON ART IN THE SEPTEMBER MAGAZINES.

SCRIBNER'S

Eastman Johnson, Painter: William Walton.

LADIES' HOME JOURNAL

Plain Talks About The Old Masters: John C. Van Dyke.

MUNSEY'S

Franz Von Lenbach: Christian Brinton.

The Artist of the Camera: C. Howard Conway.

THE CRITIC

Portraits in Black and White: Frank Weitenkampf.

THE WORLD'S WORK

The Sculpture of E. C. Potter.

Notes

THE EXHIBITION AT OLD LYME

The fifth annual exhibition of paintings held at Old Lyme, Connecticut, from August 30 to September 4, was excellent in its general character, with nothing to condemn and much that was interesting. Twenty-one artists were represented by forty-five pictures. No school predominated, but there was a fair sprinkling of impressionism. Childe Hassam's *The Vale of Daphne* showed a little nude figure standing among the delightful cool greens of early summer. The effect was full of light and the sense of the outdoor world and the little figure was a poetic and harmonious touch completing a summer idyl. H. R. Poore had a well-painted head of a hound and two landscapes, one of which—*Under the Winter Sun*—had a glowing atmospheric sky, the sun almost breaking through the yellow haze, and gave the warmth of colour in winter together with the feeling of frost and snow. *Bringing Home the Cows*, by W. H. Howe, was a good example of his characteristic style. *The Birches*, by W. L. Metcalf, was a delicate bit of spring colouring, and *Woodland Pasture*, by G. Glenn Newell, was very rich in colour. *In the Garden*, by R. H. Nesbit, was good in colour and in the rendering of moonlight. Allen B. Talcott's *Ravine in Early Spring* was spring-like and true in value, and his *May on the Connecticut River* showed vigorous drawing in the oak-trees and very delicate colour characteristic of the season in the land and water. There were two landscapes by William S. Robinson that had his usual quiet charm and truth to the more poetic aspects of nature. His *Early April* was an exceptionally beautiful picture. Edward Rook showed a mill-dam with rushing water spilling over, suggesting the

brooks flooded with spring rains. The water was extremely well painted. The *Bow Bridge*, by H. L. Hoffman, a young painter, was good in tone, and *Spring Afternoon*, by Clark G. Voorhees, was true in values and full of outdoor effect. Arthur Dawson's large wood interior was rich in colour and dramatic, but showed too strongly the influence of Rousseau and the Barbizon school to give any impression of individuality. Carlton Wiggins exhibited a strongly painted bull and Guy Wiggins had two interesting landscapes that were pleasing both in colour and composition. F. V. Du Mond's large panoramic *Grassy Hill* was well drawn, but too cool and gray for the outdoor scene. W. H. Foote's rendering of the favourite theme, *Old Lyme Church*, showed excellent handling of a very green subject. Walter Griffin was represented by one small pastel and by a number of studies in the room in the town-hall where the "sketches" were shown. His originality of style, picturesque way of looking at his subject and his charming colour and feeling for nature added to his control of subtle values and mastery of his medium are fascinating to lovers of art for its own delightful sake. His five little pastel studies were set like gems in the altogether creditable Lyme exhibition.

The Seventeenth annual exhibition of the New York Water Color Club will be held at the galleries of the American Fine Arts Society, 215 West 57th Street, opening to the public Saturday, November 10th and closing December 2d. No collections will be made by the Club. Pictures will be received at the galleries on Friday and Saturday, October 26th and 27th, from 10 a. m. to 5 p. m.

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WHISTLER

By ELISABETH LUTHER CARY

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The many illustrations, and the care with which the reproductions have been made, will give a reasonable opportunity at least to compare his compositions of line and mass, and to discover some of the secrets of his extraordinary power to charm the eye.

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